Know your antiques : the illustrated guide to assessing period furniture

https://archive.org/details/knowyourantiquesoooforr/mode/2up

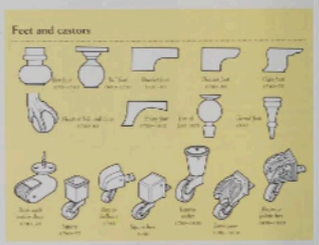
Periods and Styles

Design Details

There are several elements that may help in looking at and dating chests and chests of drawers. Most made since the late 17th century are of case construction in which sides, back and drawers are all fitted to a basic frame. The carcass may have been veneered. Hand-cut screws are usually at least 4 mm (⅛ inch) thick, machine-cut ones are much thinner. An examination of a drawer's dovetails will reveal whether they have been cut by hand or machine.

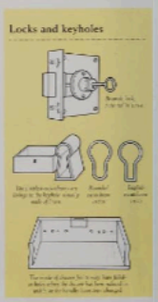
The wood used for drawer linings, the way the grain runs and how the drawers fit together and fit into the carcass also help to establish age, as do overall shape and the style of feet used. Handles are not always reliable indicators as they are often replaced, but it is useful to know the correct style for a certain date. Finally, decorative details can also be helpful.

Feet and castors

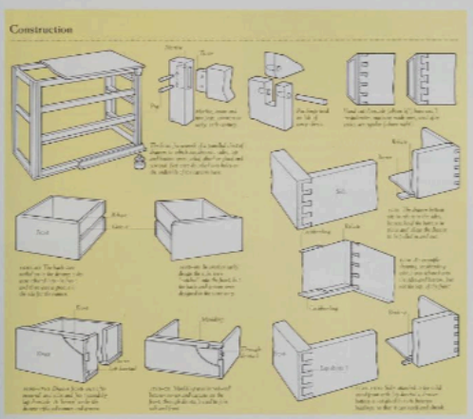


Handles

Locks and keyholes



Construction



Commode shapes

Beds & Bedroom Furniture

Today's bedrooms are private places in which to sleep and rest, but this has not always been the case. In the 16th and 17th centuries many houses had interconnecting rooms, so to gain a measure of privacy, curtains around the bed were essential. They also helped to protect the occupants from draughts. As late as the 18th century, the bedroom in grand houses was a focus of daily life; it was customary to receive friends and visitors there and the French kings' habit of holding a reception in the bed-room on rising (lever) and going to bed (coucher) was copied elsewhere in Europe.

Most bedrooms held a roller or chest for storage from medieval times, but other pieces of essential bedroom furniture were introduced in the course of the 18th century. These included a dressing table, inner press or armoire, washstand and bedside cabinet. Increasingly, and especially from the 19th century onward, these pieces were made en suite with the bed.

Other useful terms

Finial: Post, knob or cone at the top of a canopy, tester or bedpost.
Pallet: A side board or infill panel at the foot or head of a bed.
Post: A corner or support. See Column.
Stile: The vertical member of a framework, divided from the rail by a groove or mortise.
Webbing: The base of a mattress (usually jute) on which the mattress rests. Modern webbing is usually elastic.

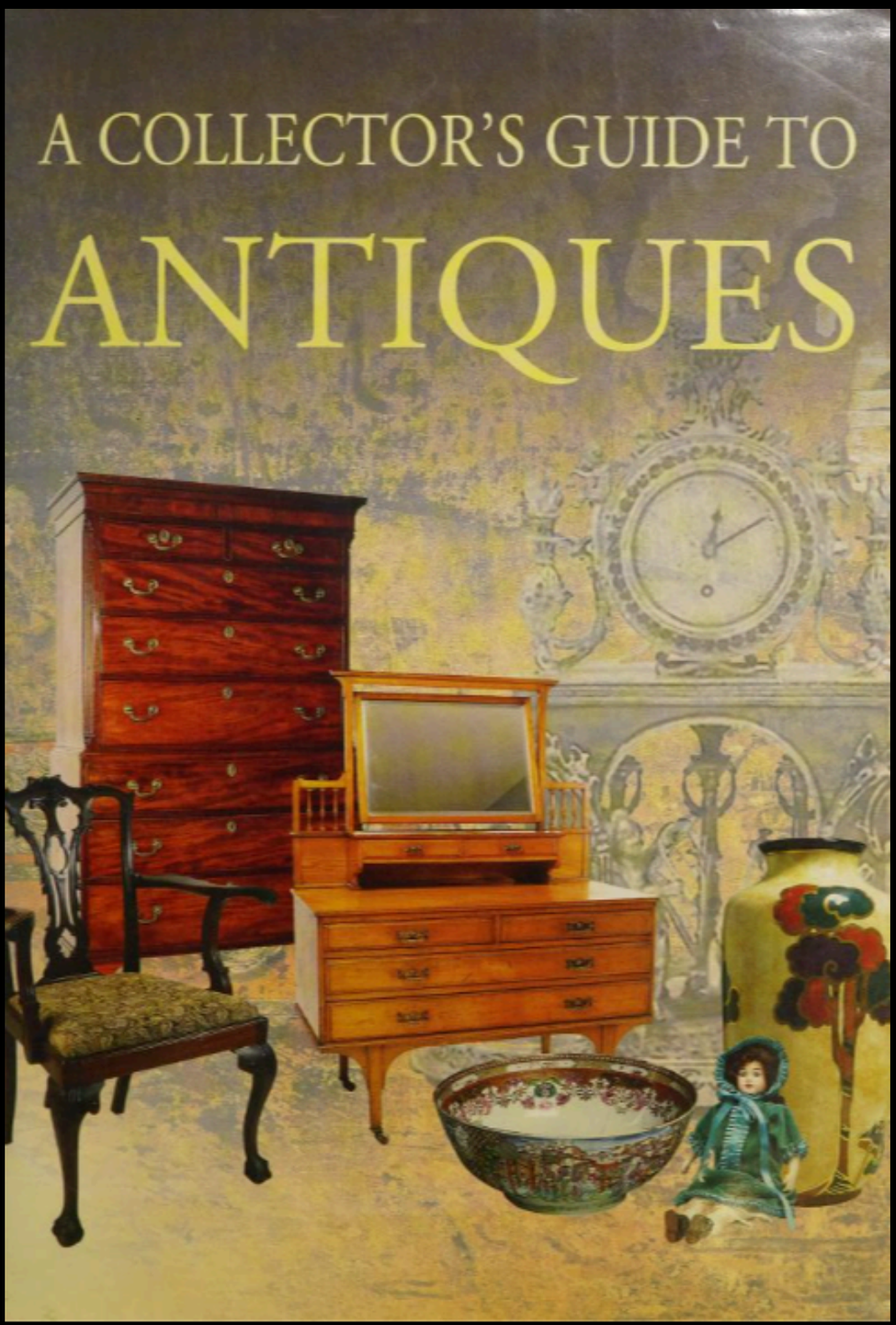
Column
A circular vertical post used either as a support or decorative feature.

Tester
A wooden canopy supported by four posts.

Frieze
The flat, horizontal section of board between the cornice and the tester.

Cup and cover
A turned or carved decorative moulding, usually on a post, and so named from its resemblance to a cup and its lid.

Bed hook
The hook on which the side of the bedcover is hung.



A collector's guide to antiques

https://archive.org/details/collectorsguidetoooounse_m7q7/mode/2up

Ceramics

Chinese Underglaze Blue

▲ *The double gourd shape of this vase, with a tea-dust glaze, is traditional, but it was made in 1736–95.*

Earthenware vessels were produced in China from at least the 5th millennium BC. By the late 6th century AD, it was beginning to be replaced by stoneware, earthenware fired at high temperatures to make it more durable, and this remained the most common type of ware until at least the 12th century.

Porcelain was first made in the 7th century AD. Possibly it was an accidental discovery, since some Chinese white clays contain both kaolin and feldspar – the two ingredients necessary for porcelain's manufacture. The earliest Tang dynasty (618–906) porcelain is now extremely rare, but it is possible to collect pieces of the Song and Yuan dynasties (960–1368). During this period, cobalt imported from Persia was first used to paint decoration in blue on porcelain, which was then glazed and fired – this is known as underglaze blue.

The Ming dynasty (1368–1643) is synonymous with all that is exquisite in Chinese craftsmanship. Certainly, some Ming vases are sold for huge sums and early blue and whites are too dear for the average collector, but the dynasty lasted 275 years, and many simple pieces are now fairly cheap. After the 15th century Ming wares went into a gradual decline, but some "kraak" porcelain – named after the Portuguese ships, carracks, that traded through Macao – is extremely fine and often not exorbitantly expensive.

Ming reached its peak in the 1400s: cobalt blue was used with exquisite control and the designs, with figures, birds and flowers, have a unique delicacy.

◀ *The six-character mark on the base of this fourth-piece the name of the reigning emperor when it was made. But some potters reused marks from a more respected period, so it is not a foolproof method of dating.*

Other metals

Pewter

An alloy of tin, pewter is known for its silvery grey colour, which darkens through oxidization as it is used. Local craftsmen made up objects in their workshops, usually by casting, and many pieces have maker's marks. In Britain, a less expensive form of pewter known as Britannia metal was used from the late 18th century onwards.

Pewter was widely used in the 16th to 18th centuries and many of the shapes were taken from those found in silver. In Britain, you will find many examples of pewter plates, dishes and tankards. On the Continent you will find examples of coffee pots, soup tureens, jardinières and even cisterns and basins. In the late 1800s, pewter enjoyed a revival in Britain which started through the Arts and Crafts Movement and went on into the 1930s. But beware, many old pewter forms have been faked and reproduced in the 20th century.

264

▲ *The oval shape of this pewter teapot, dating from the early 19th century, echoes that found in late 18th-century silver. Some shapes in pewter are 'traditional' and dating can be difficult.*

▶ *The little jug would have been used for milk, the canister for storing tea and the large jug for milk or water. One of the components used to make old pewter was lead and it is worth noting that foodstuffs should not be stored in such items with a high lead content.*

Pewter

▲ *This ewer, of Flemish origin, would have been used for cold drinks such as beer. The pouring lip is a typical continental feature that is also found in silver. As with silver, condition is important, although scratches and dents are to be expected and accepted in pewter, more serious damage is not.*

▲ *The columnar shape of these candlesticks with detachable nozzles is also found in porcelain and silver of the late 1700s and later.*

▲ *Measures were used for both dry and wet goods to ensure that the customer received the right amount. The piece on the left is a ewer, whose shape denotes its Flemish/Belgian origin.*

▶ *Pewter pepper pots in the early 18th century were usually of baluster shape, as were sifters, which were taller and often 15cm or more in height. Later in the century the vase shape, reflecting the Neo-classical style, was adopted.*

Style Guide

Arts and Crafts

378

▲ *The simplicity of design of this brass coal box is typical of the Arts and Crafts Movement.*

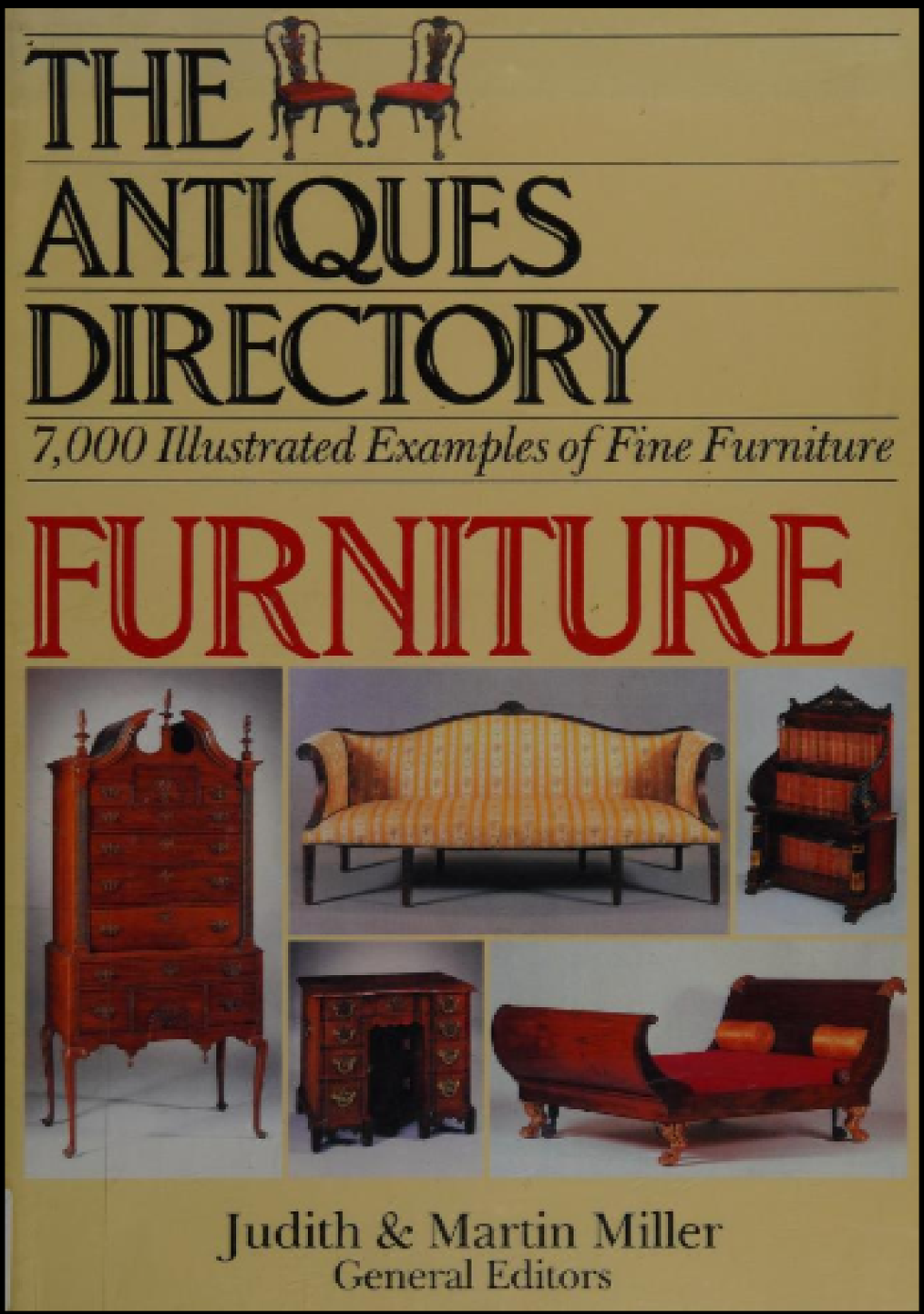
In the late 19th century the Arts and Crafts Movement brought a return to plain design and honesty in construction, a revolt against the decorative excess of the Victorian age, and the Rococo and Gothic styles. The inspiration behind the movement was William Morris, who introduced the idea of simple, well-made domestic artefacts. But while the movement favoured modern style, it clung to traditional methods of construction. Their work has therefore a medieval flavour, and the pieces were also extremely expensive to produce.

▲ *The Arts and Crafts style appealed in the USA also. This oak desk, with little decoration, was made in Grand Rapids, Michigan, which specialized in Arts and Crafts styles.*

Art Nouveau

◀ *From the top, brooch in the form of a girl's head made c.1900 in the USA; gold pendant with amethyst and moonstones, c.1900; enamel, silver and amethyst necklace; enamel and silver belt buckle; two enamelled belt buckles.*

▶ *Black glass drop necklace, c.1900; reversible enamel and silver pendant with orange and green design derived from medieval jewellery; gold ring with opal and rose diamonds and opal ring set in silver with cornelians, both rings c.1940.*

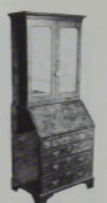


The Antiques directory. Furniture

https://archive.org/details/antiquesdirectoroooounse_e400/mode/2up

B1 A Jacobean bookcase, with candle-slides and bookrest, early 18th century.

B4 A Queen Anne walnut bureau bookcase, 90 in. (230 cm) wide.



C7 A Queen Anne walnut bureau bookcase, 72 in. (182 cm) wide.

C10 A Queen Anne elm and walnut bureau cabinet, 84 in. high by 41 in. wide (213 by 103 cm).

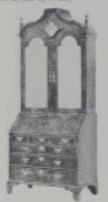
B2 A Queen Anne walnut and crossbanded bureau bookcase, c. 1710, 87 in. high (222 cm).

B5 A Queen Anne walnut bureau bookcase, c. 1710, 95 in. high by 39 in. wide (240 by 99 cm).

C8 A Queen Anne walnut small bureau bookcase, 68 in. (173 by 30 in. wide (173 by 76 cm).

C11 A walnut and marquetry bureau cabinet, c. 1700, 89 in. high by 45 in. wide (220 by 114 cm).

B3 A Queen Anne burr-walnut bureau bookcase, with geometric stringing, by Gouel and Wilson.



B6 A Queen Anne walnut bureau bookcase, c. 1710, 95 in. high by 39 in. wide (240 by 99 cm).

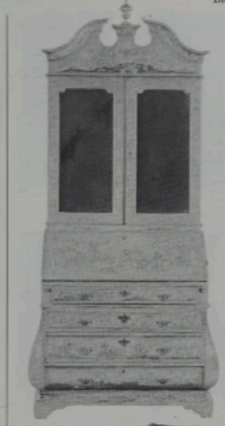
B9 A Queen Anne walnut bureau cabinet, 92 in. high by 42 in. wide (234 by 107 cm).

C12 A George I walnut bureau bookcase, with crossband lined fronts, 41 in. (102 cm) wide.

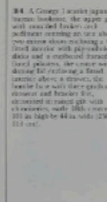
E1 A George I walnut bureau bookcase with crossbanding and double herringbone inlay.

E2 A George I walnut and crossbanded bureau bookcase, c. 1720, 87 in. high by 32 in. wide (221 by 80 cm).

E5 A George I walnut bureau bookcase, c. 1720, 84 in. high by 37 in. wide (213 by 94 cm).



E4 A George I scarlet-japanned bureau bookcase, the upper part with enamelled bookcase and pediment centring an urn above two arcade doors enclosing a well fitted interior with pigeonholes drawers and a mahogany framed by fluted pilasters, the lower part with dentil moulding above a fitted interior above a drawer, the base fitted with three graduated drawers and bracket feet, decorated in raised gilt with chinoiseries, early 18th century, 101 in. high by 44 in. wide (256 by 111.8 cm).



E3 A George I walnut bureau bookcase, c. 1720, 84 in. (214 cm) wide.

E5 A George I walnut bureau bookcase, 85 in. (215 cm) high.

Bureau Bookcases

Over the transition had evolved into the full-fledged bureau—by the end of the 17th century—its basic form, subject to the addition of a bookcase or cabinet over, remained unchanged.

The heyday of the bureau bookcase in Britain—in respect of its advancement in form—was the first 60 years of the 18th century. Bureau bookcases were expensive to make, and few examples were sufficient to display the wealth that had necessarily gone into their creation.

Exterior ornament, certainly by comparison with examples made on the Continent, was relatively restrained, but as much attention was lavished on the interior as on the exterior.

Whereas Continental bureau bookcases were subject to the application of fanciful baroque or rococo ornament, in England classical architecture early became the leading decorative inspiration for library and bedroom furniture. Thus the cabinet surmounted by a broken triangular pediment resting on screws will be supported on stylized caryatids and columns, though the glazing in the doors could reveal a less rigorous taste, with touches of the Gothic, the Chinese and the exotic.

E6 A George I walnut bureau bookcase with two doors fitted with shaped mirror panels over a fall flap, two short drawers and drawer, c. 1720, 93 in. (235 cm) high.

C1 A fine Queen Anne figured maple chest of drawers, Pennsylvania, 1733–1755, 90 in. high by 36 in. wide (107 by 91 cm). Of particular note are the fluted quarter columns, the rifled feet and the fine overall colour of the wood.

C4 A small Chippendale mahogany bookcase-desk-chest of drawers, probably from Boston, Massachusetts, 1780–1785. It stands only 31 in. high and is 36 in. wide (78 by 83 cm). The pendant scallop to the skirt is an attractive feature.

C7 A Federal carved and inlaid mahogany bow-front chest of drawers, Massachusetts, 1800–1815, 100in. high by 42in. wide (100 by 105 cm).

The line-inlaid rectangular panels to the drawer fronts are also inlaid at each corner with fan spandrels.

B2 A Chippendale carved walnut chest of drawers, Philadelphia, c. 1762. It is 36 in. high over all—nearly the same as it was in 1911 (92 cm). Note the fluted quarter columns, stepped handles and escutcheons.

B5 A Chippendale block-and-shell carved mahogany chest of drawers, Rhode Island or Connecticut, 1765–1780. 36 in. high by 38 in. wide (91 by 96 cm).

The two flaring shell devices in the upper drawer are correct, whereas the central shell is unusual.

B8 A Queen Anne carved mahogany block-front kneehole dressing table, Boston, Massachusetts, c. 1749, 31 in. high by 36 in. wide (79 by 92 cm).

A single long block drawer at the top over the usual three graduated drawers on the sides. The recessed cupboard with pronounced H-hinges opens to a shelf with a short drawer above.

B9 A Chippendale carved mahogany serpentine-front chest of drawers with widely overhanging top, Massachusetts, c. 1770, 83 in. high by 40 in. wide (88 by 106 cm).

C6 A Chippendale carved mahogany small serpentine-front chest of drawers, Salem, Massachusetts, 1770–1790. 36in. high by 38in. wide (91 by 96 cm).

Note particularly fine matching of the veneers and see *American Antiques. From the Israel Sack Collection*, 1965, vol. V, p. 1258.

C9 A fine Chippendale walnut block-front kneehole bureau, Boston, Massachusetts, 1760–1780. 30 in. high by 38 in. wide (75 by 97 cm).

The piece is reputed to have belonged to Governor Wentworth of New Hampshire.

A1 A rare Federal inlaid mahogany and bird's eye maple dressing bureau, attributed to John and Thomas Seymour, Boston, Massachusetts, 1790–1810. 72in. high by 36 in. wide by 21 in. deep (183 by 92 by 53 cm). The square tapering legs are characteristic. In mint

C2 A Queen Anne walnut dressing table, probably from Portsmouth, New Hampshire, 1740–1760. 30 29in. high by 34 in. wide (76 by 86 cm). Of fine colour, with a long drawer over three dust.

B5 A Chippendale carved walnut dressing table, Philadelphia, 1765–1780. 32 in. high by 34 in. wide (80 by 83 cm). Typical examples of the top are stepped, pierced carving to the centre fronts.

B3 A Chippendale carved walnut dressing table, Lancaster County, Pennsylvania, 1755–1785. 31 in. high by 30in. wide (75 by 83 cm). Lancaster County dressing tables are very rare.

B6 A Chippendale carved mahogany bonbon, Philadelphia, c. 1770. 32 in. high by 34 in. wide (80 by 85 cm).

(left) A Federal inlaid satinwood and mahogany lady's writing desk or bonheur du jour, attributed to Duncan Pirtle, New York, c. 1800. 41 in. high by 25in. wide (104 by 63 cm).

The piece is in two parts; the upper with architectural slides opening to a fitted interior, the lower with a fold-out writing surface.

(above) A Federal period gilt-bronze mounted mahogany Grecian sewing stand, early 19th century. 36 in. wide (158 cm). with hinged sewing flap.

E1 A Louis XVI mahogany table de toilette, with mirror-backed hinged top and marble-lined fitted interior, 31 in. high by 30 in. wide (79 by 76 cm).

E2 An Empire ormolu-mounted burr-maple washstand, with porous marble top, 32 in. (82 cm) wide.

E5 A Louis XV serpentine table, marqueté Lorette 1745, with reversible baize- and leather-lined top enclosing an

chess-lined backgammon well, the enlarged frieze with two drawers each side, 48 in. (123 cm), wide.

F12 A Louis XVI mahogany gueridon, the grey marble top with pierced gallery, the frieze with two drawers and two colonnaded skirts, 23 in. (60 cm) diameter.

E8 A Louis XV kingwood and parquetry table, with rectangular (table to top and frame, 26 in. (71 cm) wide.

E9 A Louis XVI inset-mottled mahogany games table, with double-hinged semi-circular top, and panelled frieze, c. 1785, 40 in. (101 cm) wide.

E13 A Louis XVI period gueridon, the two tiers in grey marble with gilwood gilt gallery, supported on legs decorated with an acanthus and stylized motifs, 23 in. (60 cm) diameter.

E12 A Louis XV kingwood and tulipwood centre table, c. 1760, 27 in. (69 cm) wide.

E7 A Louis XVI mahogany pier-side table stamped D. L. Aumelles, late 18th century, 44 in. (113 cm) wide.

E10 A beech-cast table, the top moulding and opening to reveal a baize-lined interior, with moulded cabriole legs, c. 1800, 39 in. (101 cm) wide.

E14 A Louis XVI mahogany and ash occasional table, with galleried marble top and adjustable tiered stem, c. 1775, 36 in. (90 cm).

E1 A Louis XVI ormolu-mounted white gueridon, with marble top (chance folded gazelled frieze, c. 1775, 30 in. high by 15 in. diameter (76 by 46 cm).

E4 A Louis XVI satinwood gueridon, the brass-bound top crossbanded with cut corners, 36 in. (76 cm) wide.

E2 A Louis XVI ormolu-gueridon, with marble top on console supports, late neoclassic modelling, an underside...these on urn finishings, on carton, c. 1780, 28 in. (71 cm) wide.

E5 A brass-mounted gueridon, in the style of Adam Weisweiler, 19th century, 29 in. high by 26 in. diameter (12 by 66 cm).

E3 A Louis XVI gilwood gueridon, with inset-mirror top and panelled frieze on Sunderland legs, on triangular plinth with paw feet, late 18th century, 34 in. (86 cm) high.

E6 A Louis XVI-style gilt-metal gueridon, the marble top with pierced gallery over urn frieze, supported on cigarette legs centring a urn, 27 in. (68 cm) diameter.

E7 A Directoire-style patinated bronze and ormolu gueridon, with marble top above eagle-crested frieze, on tripod-like shaped legs, 25 in. (63 cm) diameter.

Occasional tables

E8 A Louis XV parcel-gilt and parquetry-veneered parquetry table, attributed to B.V.R.C., 27 in. high by 12 in. wide at the top (69 by 31 cm).

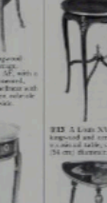
E9 A Louis XV kingwood parquetry table à ecritoire, stamped DP Lore and ME, with a hinged top (open to reveal a reclining leaf with, inclosed with a fitted grey drawer on cabriole legs, 17 in., 43 cm) wide.

E10 A Louis XV-style gilt-metal-mounted kingwood parquetry table, on cabriole legs joined by a shaped undertier, with marble top over a reclining flap, with a waist-coloured drawer, 16 in. (40 cm) diameter.

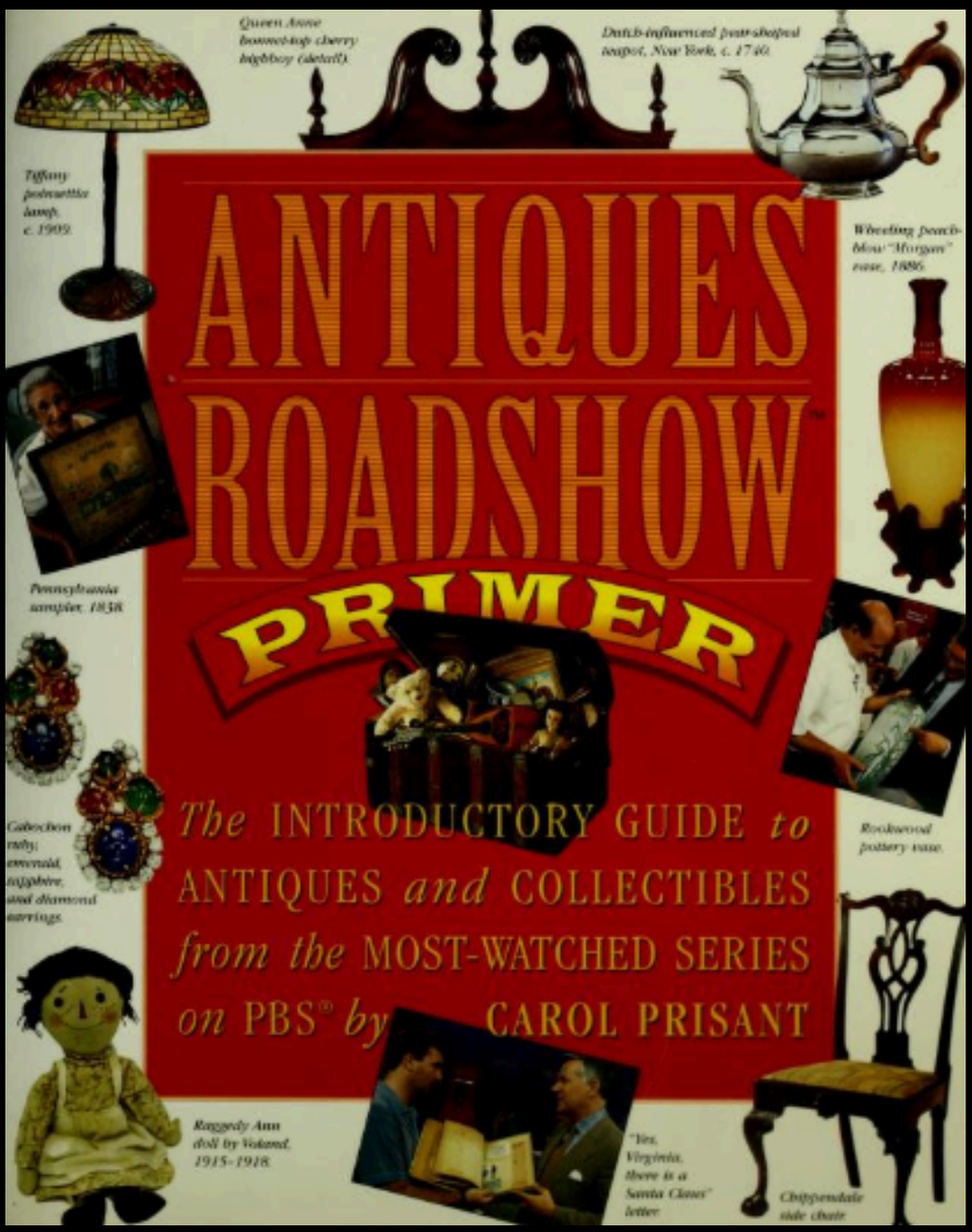
E11 A Louis XV-style gilt-metal-mounted kingwood parquetry table, on cabriole legs joined by a shaped undertier, with marble top over a reclining flap, with a waist-coloured drawer, 16 in. (40 cm) diameter.

E12 A Louis XVI mahogany games table, late 18th century, 23 in. (59 cm) diameter.

E13 A Louis XV-style mahogany and ormolu-mounted occasional table, c. 1900, 33 in. (84 cm) diameter.



E14 A marquetry table, signed Gudé, 29 in. (74 cm) high.



Antiques roadshow primer : the introductory guide to antiques and collectibles from the most-watched series on PBS

https://archive.org/details/antiquesroadshowoocaro_0/mode/2up

TIPS *from the experts*

Antiques Roadshow appraiser Larry Stoelk shares his expertise in identifying and determining the age of English and Continental furniture.

On any antique tilt-top or other type of portable table, expect to see darkened and smudged areas underneath the top edge. This is where fingers gripped as the table was moved. (Such fingerprints will have been polished off the top.)

Chests of drawers, because they were always expensive, were often "refreshed," rather than replaced, when they went out of style. The two areas most often subject to such alteration were a chest's feet and its hardware.

Before 1730, the wood grain of English drawer bottoms runs front to back. After that date, the grain runs side to side.

When you examine furniture with marquetry, run your hands over it. Because woods shrink at different rates, the antique piece will never feel perfectly flat.

English furniture didn't become highly popular in the United States until the 1920s. At that time, innumerable large, ungainly, and unsalable Queen Anne bookcases and cupboards were stripped of their walnut veneers. These were used to make even more numerous little (and therefore salable) "Queen Anne" tables.

- Portuguese furniture of the Baroque era often has numerous bulbous, lathe-turned elements.
- English cabinetmakers, unlike those in most European countries, made considerable use of mahogany between c. 1740 and 1770.
- In the Adam era (c. 1765–1800), satinwood, even more costly than mahogany, became highly popular in England.
- In the late eighteenth century, marquetry in the form of figures and Classical mythological subjects was a particular favorite of Italian cabinetmakers.
- The French Empire style of the Napoleonic era, ornamented with sphinxes and bees, was copied widely, even in Russia—enemy of France.
- After c. 1850, mortise-and-tenon construction was replaced by construction using round dowels. Similarly, hand-cut dovetails became machine-cut.
- Most of the Dutch floral marquetry seen in the United States was made during a nineteenth-century revival of this mid-eighteenth-century style.
- During the second quarter of the nineteenth century, there was a widespread Gothic Revival. Much highly architectural furniture was ornamented with quatrefoils, arches, and clustered columns, and the best work was done in expensive materials like rosewood.
- High-shine, shellac-polished ("French Polish") furniture became popular at the beginning of the Victorian era. Only in the provinces did natural finishes endure.
- In the last quarter of the nineteenth century, there was a revival of the fashion for furniture veneered with the tortoiseshell and brass inlay created by Boulle in the seventeenth century. Almost any Boulle furniture found in America today will be of Victorian vintage.

- Holland and Scandinavia continued to make rococo *bombé* chests long after France moved on to Neoclassical designs.

IS IT VALUABLE?

Fine French cabinetmakers of the eighteenth century were required by their guilds to stamp their work. Look for such marks on the back of a case piece or under the chair rail. On commodes, you might also look for a maker's name to be stamped on the wood beneath the marble.

- French "signatures" can be in ink, impressed into the wood with a stamp, or on a paper label.
- Well-done carving on the columns and feet of a chest of drawers, and/or a brushing slide—a narrow pull-out slide just above the drawers, covered with baize and used for brushing clothes upon—add value to a chest.
- Gilt wood was fashionable on furniture throughout Europe in the eighteenth century, especially in France.
- Period French furniture makes use of rabbets on the lower surfaces of drawer bottoms instead of chamfered edges. The interiors of drawer fronts may also be veneered.
- Irish furniture, which is often exceptionally well carved, is commonly mistaken for English furniture. It is collected in its own right, however, and can be quite valuable.
- Oak was the secondary wood of choice in France and Holland.
- Sets of eight or more chairs are always more valuable than sets of four or six. "Assembled" sets (in which the chairs have been acquired a few at a time), however, are less valuable than sets of chairs made at the same time in the same shop.

A late-seventeenth-century William and Mary chest of drawers with characteristic walnut veneer and marquetry.

The urn-form backs on this pair of armchairs, but only moderately successful chairs show the influence of Robert Adam.

A conventional blue-and-white jacquard coverlet has a whimsically "architectural" border.

Dorr Family pieced cotton quilted coverlet, Berks County, Pennsylvania, 1820–1850.

SAMPLERS

Pieced appliqué quilted coverlet, Lancaster County, Pennsylvania, 1820–1850.

Farm animals, dogs, swans, and stylized flora on an embroidered appliqué quilt, c. 1825–1845.

Right: A rare and fine American sampler entitled "Washington City" dates from the Federal era.

Left: An imaginative eighteenth-century American alphabet sampler by eleven-year-old Elizabeth Crowninshield.

A well-wrought and thoughtfully composed mourning sampler.

TOYS, DOLLS, AND COLLECTIBLES

Because playthings and collectibles—especially dolls, teddy bears, and rock memorabilia—have usually been subjected to more than their share of affectionate use, those that come down to us in pristine condition are considered the most desirable.

Made in France: a Citroën fire truck (center), key-wind ladder truck (left), and Pinard ladder truck (right).

Graceful and elegant: a Lutz tinplate exercise phaeton.

The last word in firefighting: a Märklin horse-drawn live-steam fire pumper.

Rare tinplate Märklin Ferris wheel, c. 1890s.

A very rare pressed Bonallack van.

A pressed double-decker bus with painted passengers.

This gold Continental sautoir (a very long necklace terminating in a pair of pendants or tassels) is an example of a style only fashionable between 1910 and 1930.

Stamped gold scrollwork makes an elaborate setting for aquamarines in a Victorian bracelet.

coated with a shiny rhodium finish. Millegrain, the minute decorative beading that typically edges stones set in platinum mounts, enlivens that shine.

Marks: French platinum is marked with a dog's head for the domestic market and a left-facing girl's head for export. American pieces might be stamped 10% Irid. (for iridium), Plat., or, most recently, Platinum, Pt950, or Pt. 900. The British import platinum mark is 950 between the two arms of a balance scale within a lozenge-shaped frame. As of 1975, the British mark is an orb surmounted by a cross within a pentagon.

The metal may be combined with white gold and marked "plat. and gold." Look for these stamped marks on the tongues of the clasps on bracelets and necklaces, inside the bands of rings, and on the clasps of pins.

GOLD

Gold has had a long, fabulous, and thoroughly bloody history. These days, it is the queen of the precious metals and the metal of choice for jewelry. Its warm yellow hue enhances every design and kind of stone. (Though yellow gold is the most familiar type, gold can also be tinted to turn it equally attractive shades of green, pink, and white.) And unlike silver, high-carat gold never tarnishes.

A carat, when referring to gold, is the unit of measure for describing the *purity* of the metal—the proportion of gold to an alloying metal (usually copper or silver) that has been added to make the pure (24-carat) gold harder and more serviceable. (Pure gold is far too soft to use in jewelry.) To withstand regular daily wear, jewelry should be no more than 18-carat gold, the usual Continental standard. The British and American standard today is 14-carat (14K) gold.

In the nineteenth century, the invention of very lightweight stamped gold—almost like a heavy aluminum foil—made genuine gold jewelry affordable to all. The hollow gold bracelets and earrings that could be made of this stamped metal were also far less costly than solid gold jewelry.

Marks: 15-carat and 12-carat gold were once common in England, but were discontinued in 1932. Less expensive 9-carat gold is often found in settings of semiprecious or unimportant stones and for chains, where strength is important. Since 1975, 22-carat English gold, used on jewelry from Hong Kong, has been stamped with a crown and the number 916 (meaning there are 916.6 parts of gold per 1,000). Similarly, 18-carat English gold is stamped 750, 14-carat 585, and 9-carat 375. American gold is made in 10-, 14-, and 18-carat standards, while France and Italy export 18-carat jewelry.

SILVER

In the past, silver was used not just for coins and tablewares, but also for royal jewelry. In the eighteenth and early nineteenth centuries, jewelers thought silver the most practical mounting for precious stones—especially diamonds—because its white hue seemed to complement their fire. Silver is seldom used for important jewelry anymore, because the quantity of the metal required to safely hold large stones sacrifices the delicacy of the jewel. Also, silver's unfortunate tendency to tarnish detracts from the stones it surrounds.

Because it is so soft, silver does have the major advantage of being easily formed into fluid shapes. This quality made it a popular choice for jewelers in the Art Nouveau and Arts and Crafts periods, when artists were first creating "modern" jewelry design. And because silver has always been the least costly of the precious metals, craftsmen could afford to experiment with it.

Silver is readily available throughout the world, far more so than gold, and is the metal usually used in Mexican work and for Native American jewelry.

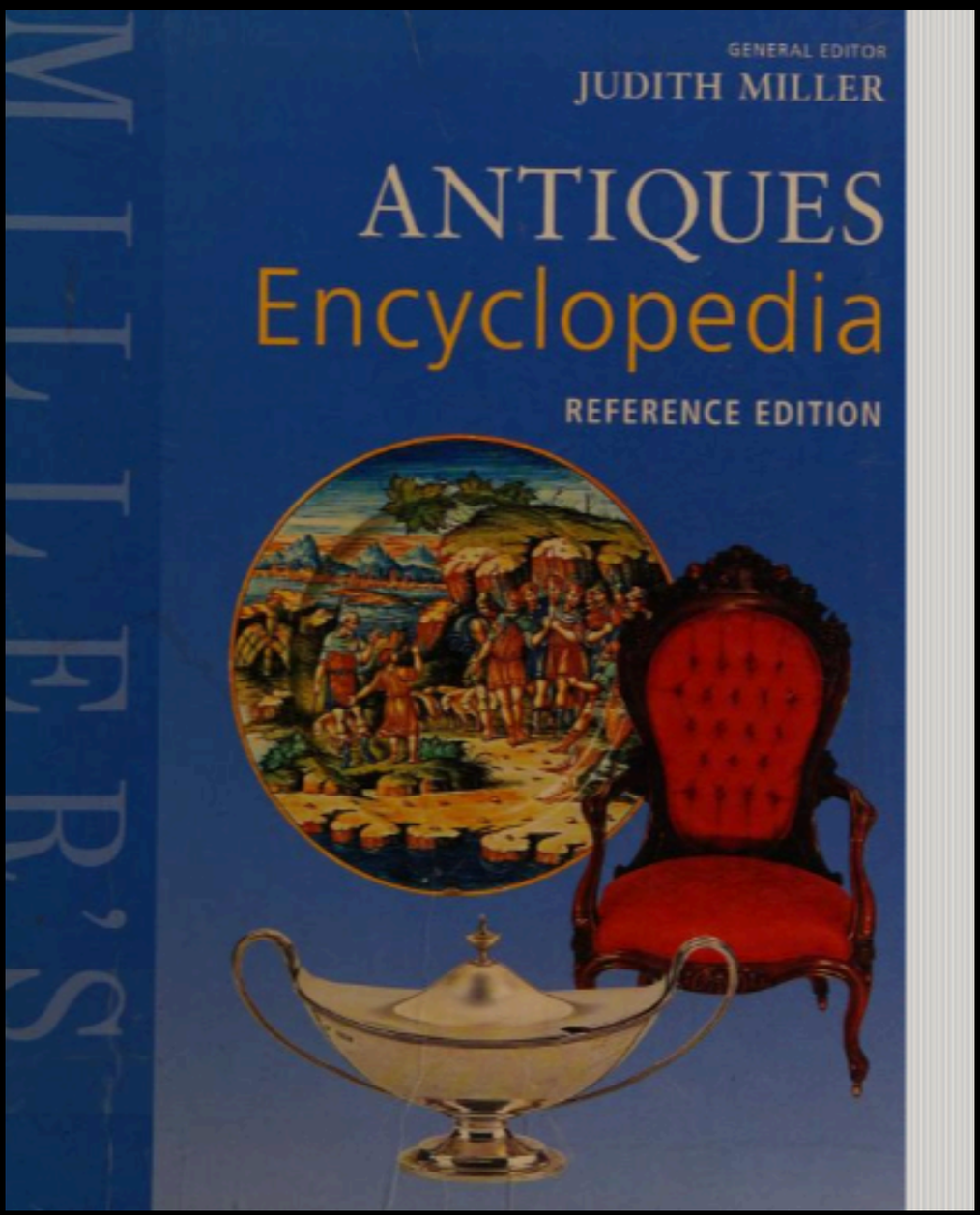
Marks: Modern American and Mexican jewelry is marked "sterling," and twentieth-century Continental silver wares are marked 800 (for 800 parts of silver in 1,000). Modern silver jewelry is always marked. Some large older pieces may also be marked, but small pins, earrings, and silver rings may have no mark at all and need to be tested.

ANTIQUES ROADSHOW DISCOVERY

GOLD KANGAROO BRACELET

Australia, once a penal colony, became a desirable destination when people realized its natural resources, such as mines for opals and other minerals, namely gold. A guest's kangaroo bracelet had been in the family for many years, but she was unsure of its history. According to Barry Weber, her bracelet was made up of a series of real gold nuggets; each side segment was raw Australian gold, probably panned in the mid-nineteenth century. Weber claimed that this was only the second piece he had ever seen in his career. Its rarity makes it worth $12,000 to $15,000.

Gold is just as effective when not framing stones, as seen in this wide pierced and chased ring.



Miller's antiques encyclopedia

https://archive.org/details/millersantiqueseoooounse/mode/2up

Fakes and forgeries

The art of faking porcelain goes back centuries, indeed, most early European porcelain copied valuable Chinese imports to make great profits at the time. These 18th-century "fakes" are today worth far more than the originals that they imitated. Most recent fakes are not restricted to copies of items that have a high value, for even inexpensive antique porcelain can be duplicated easily using modern technology. It is, of course, difficult to fake fine porcelain convincingly, and most Victorian fakes would not deceive the ceramics specialists of today. On the other hand, now that some basic pottery and earthenware is highly valuable, and faking is easier, copies can be much harder to detect. Recent court cases have involved alleged fakes of early English pottery worth hundreds of thousands of pounds, and copies of vases by the studio potter Bernard Leach (1887–1979) that were made inside a British jail.

REDECORATION OF WARES

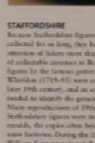
Porcelain can be revived, even after two centuries, and can emerge from the kiln without the look of the original glaze being spoiled. It was common practice in the 1810s and 1840s to add new, lavish, coloured grounds to plain white or very simply decorated pieces of 18th-century Wares. The porcelain shapes, often bearing the original factory marks, are therefore quite genuine, but now carry painted decoration that is more in the style of the 19th century. Examples of Sèvres wares rediscovered in England at Thomas Randall's china works in Madeley, Shropshire, were acquired by many Victorian collectors, who believed them to be original and highly valuable. Rare forms of painted decoration on old Worcester porcelain will be sent soars at the end of the 19th and in the early 20th centuries, and forgers created many very convincing fakes using 18th-century porcelain with simple, plain patterns, to which coloured grounds, brush-gilding, and cartouches of painting were added. These pieces were then sold for huge sums to unsuspecting collectors. Coats of arms and dated inscriptions were added to plain white Delftware, again vastly increasing the value of otherwise ordinary artifacts. More recently, visitors to Russia have been sold apparently old Russian porcelain with valuable pre-Revolution imperial emblems, or portraits of Lenin purporting to date from the 1920s; in fact, the plates were from old but utilitarian Russian dinner sets with the original patterns worn off and fake decorations added. With genuine body and glaze, the description known as "redecoration" can be the hardest to detect, and great skill is needed to recognize the tell-tale signs of a later kiln firing or inconsistencies in the painting style.

◀ **Chinese vase**
The mark on this vase suggests that it was produced during the reign of Emperor Xuanzu (1426–35); in fact, it was probably made in Taiwan or Korea during the 20th century. Although the design is of the period, it is too blurred to be original. (20th century; h 28cm/11in)

CHINESE COPIES AND FAKES

Chinese porcelain made for the Qing emperors (1644–1911) copied earlier Ming reign marks to show that the skill that produced the treasured originals still existed. Eighteenth-century imperial fakes of Ming wares are valuable in their own right, especially if they bear the marks of the new emperor's reign rather than spurious 15th-century marks. More recently, vast numbers of clever forgeries of all kinds of Chinese artifacts have regularly fooled collectors in the West. Fine examples of tomb figures from the Tang period (ad 618–907) cannot be sold today without a certificate of a test for thermoluminescence. This measures the amount of radioactive elements present in the clay, from which is determined the likely date the object was fired. About 100 years ago porcelain made during the reign of Emperor Kangxi (1662–1722) was keenly collected in the West, and reproductions were made in China bearing fake early 18th-century marks. These were sold openly as reproductions in such stores as Liberty & Co. (est. 1875), in London, but today those Victorian and Edwardian copies are extremely attractive marked specimens. This proves that the collector should not rely on the correct identification of the mark alone.

▶ **Redecorated cup and saucer from Sèvres**
The original factory mark with the date letter "AA" indicates that these wares were made in 1780, too early for this style of painting, which was introduced only in the 1830s. When the new decoration was added in the 19th century, the dirt absorbed through the foot rim was burned out, causing a mass of black specks. (1780 and 19th century; h7.6cm/3in; value $)

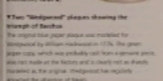


STAFFORDSHIRE

Because Staffordshire figures have been collected for so long, they have attracted the attention of fakers more than any other kind of collectable ceramics in Britain. Valuable figures by the famous potter Thomas Whieldon (1719–95) were copied during the later 19th century, and an experienced eye is needed to identify the genuine from the copy. Many reproductions of 18th-century Staffordshire figures were made using original moulds, the copies often being produced on the same factories. During the 1960s the potter William Kent reproduced the figures which had been made by his family at his pottery in Staffordshire during the 19th century; however, the new figures were of a lesser quality with faked ageing. Kent sold his figures as reproductions, but unscrupulous customers then sold them on as the real thing. Recently, vast quantities of reproduction porcelain Staffordshire figures, made in East Asia, have saturated the antiques markets of Britain, Europe, and North America. Stained to look old, most of these pieces can hope to deceive only unexperienced bargain-hunters, and unfortunately they frequently succeed. Those modern ornaments defy the logic that fakers only want to copy antiques that are valuable. The manufacturers sell them as inexpensive reproductions, but traders then store them into auctions or sell them on to hapless collectors at markets and car-boot sales.

▲ **"Whieldon" teapot**
This teapot was sold in 1983 as being made by Whieldon, but subsequent tests showed that it was actually less than ten years old. A value is therefore not appropriate here. (c.1979–89; for illustration)

▶ **Piper Scots Guards made in Staffordshire**
The many different models in the old Staffordshire style that have swamped the antiques market since the mid-1980s usually reproduce the original colouring very well. Many such figures, like this one, are unknown in genuine Staffordshire. These reproductions are made in porcelain and do not have earthenware bodies. (late 20th century; h 25cm/10in; value £)



▶ **Two "Wedgwood" plaques showing the triumph of Bacchus**
The original blue jasper plaque was modelled by Wedgwood's chief modeller-craftsman in 1774. The green jasper copy, which was probably cast from a genuine piece, was not made at Barlaston and is clearly one of many fakeries in the original. Wedgwood has regularly attracted the attention of fakers. (Orig: 1800s, bottom: 1970s; w: 21cm/12in)

▲ **Copy of a Minoan dancing group by Samson**
Great effort has been made here to reproduce the original colouring used at Minoan during the 1500s, but Samson could not be accused of faking, since the Minoan colour-coded mark was replaced by Samson's own mark of a dreamed vase. Unmarked Samson copies are frequently mistaken for the real thing. (c.1880; h 15cm/6in; value £)

EDME SAMSON & CIE

Edme Samson (1810–91) has achieved notoriety as a faker, but his Parisian factory survived for more than 150 years openly selling reproductions of the great porcelains of the past. Samson began in the 1830s by making replacements for broken pieces of dinner services. The success of these led him deliberately to copy Meissen, Chelsea, Worcester, and Chinese porcelain, as well as Sèvres, Delft, and English enamel wares. Samson's best pieces are brilliant productions in their own right, and today they can be sought after, mostly because they are highly decorative. The wrong kind of porcelain body is often used for many Samson pieces, and a specialist will usually easily tell a copy from an original.

▲ **Two "Cloisonné Gift" vases-and-covers**
The Minoton Art Nouveau designs of Circa Cliff (1920–1932) have proved popular to copy, and reproductions are now widespread. Cliff's crisp painting and careful control of the glaze are missing from the fakes, but the shapes have been reproduced well on the fluted-example (right). High prices have been paid for some vases and covered jars, examples of the kind that they are genuine. (c.1930 and late 20th century; h? 15cm/6in; value of original £)

THE SIGNS OF AUTHENTICITY

If you are concerned about the authenticity of a ceramic piece, it is important to look at the example closely and with an open mind. If it is supposed to be 200 or 300 years old, consider the possibility that the condition is too good. Check for the correct body and glaze, if possible by comparing it closely with a piece you know to be genuine, and question whether or not the colours seem right. Certain colours were not used in the 18th century, and many early makers had trouble with bright blue enamels, which can appear uneven. Because blue was unstable, figures were never painted with blue eyes in the 18th century, but these often appear on late Dresden copies. Close examination will reveal clues as to the methods used to make a piece of porcelain, and specialists look for the marks left by moulds or kiln supports. Are the tell-tales signs genuine and in the right places? An authentic antique may be dirty or worn, but is not always so. If a piece looks scruffy, is the "dirt" genuine—in other words, is it dirty all over, with grime naturally formed in hard-to-clean places? Is the rubbing or wear natural, or has it been added by a file or sandpaper? Fakers frequently crumble the rims of apsing by scratching pieces in out-of-the-way places where real objects would never get worn during normal use. Marks are most frequently copied, so check that the maker's mark is correct, of the right size, and in the right place. If a piece of porcelain is fragile – a figure, for example – is it damaged in the places you would expect? Fakes are often too perfect, and consequently may be relatively easy to detect.

TIPS FOR COLLECTORS

- BODY AND GLAZE: these should be correct for the piece.
- PALETTE AND DECORATION: familiarize yourself with the maker's or factory's output.
- CONDITION: modern copies are often too perfect for a piece that should be old.
- WEAR: beware of what may be false: obscuring wear and damage should be visible in the expected places.
- MARKS: these should be in the usual place, but should only be used for authentication once the above elements have been considered.

Later Japanese ceramics

In 1853 Commodore Matthew Calbraith Perry of the United States Navy entered Japanese territorial waters, forcing the country to accept diplomatic relations and trade with the West after over 200 years of seclusion. One of the effects of this exposure was the introduction of western technology, and this, coupled with the ambitions of the new Meiji Government after 1868, encouraged expansion. The town of Arita, the traditional home of Japanese porcelain, responded not only by making increasing numbers of conventional wares but also with brilliant showpieces suitable for display at international exhibitions and trade fairs, such as those held in London in the 1860s, in Paris (1867), and in Philadelphia (1876). The potters in the most important ceramic centres – Kaga, Satsuma, Kyoto and Seto – also benefited from the liberal policies of the Meiji Government. Vast quantities of pottery and porcelain entered the markets in Europe and the USA. Such was the craze for all things Japanese that both Impressionism and the Aesthetic Movement were inspired by the imported wares.

The range of Meiji ceramics is vast and includes extraordinarily elaborate and over-decorated earthenwares and the most delicate and flimsy eggshell porcelains. The majority are generally considered to be of variable quality, especially the blue-and-white Arita and Imari porcelains. The mass-produced wares for the export market rarely correspond to the canons of the traditional Japanese aesthetic; the designs are mostly very busy and often lack coherence. They appear either to reflect a western picture-postcard view of Japan or to be recreations of earlier export porcelains. The emphasis was on space-filling decoration such as millefleur (thousand flowers) or overlapping panels of various shapes filled with diverse ornament.

▲ **Imari charger made in Arita**
The complex figure and floral ground of this charger has been superimposed with "cash" motifs, a flower, and an octagonal panel enclosing knotted bow and other motifs. Most late 19th-century Imari dishes have a diameter of about 23in/58cm, but Arita potters also made dishes of about 28cm (1 foot) or more for the export market. (c.1900; diam. 48cm/19in; value $)

ARITA

Late Imari porcelain made in or around the town of Arita consists mainly of decorative vases, bottles, bowls, and dishes; figures or useful tableware were rarely if ever made. The majority of the production was of off-white, poorly levigated porcelain covered in a thick glaze. Surface pitting, iron flecks, and smudged cobalt indicate the somewhat casual nature of this mass-produced output. Designs are often partly stencilled with outlines in a variable underglaze blue, which were then infilled with an orange iron-red, green, turquoise and gilding. The surface decoration featured either a main subject within complicated borders, or an all-over design made up of small panels showing various unconnected subjects. For such wares the emphasis was on ornamentation – the "more-is-better" school of thought. Output includes enormous Italian club-shaped vases with flared and frilled necks; small shallow saucer dishes; globular bottles with tall narrow cylindrical necks; mold-lobed, high-shouldered jars; and large dishes moulded in the form of a chrysanthemum. These wares are generally unmarked, although many have unpressed characters. The best Imari wares at this time were made by the Fukagawa family. In 1694 Chuji Fukagawa founded the Fukagawa Manufacturing Co. in Arita, which produced very refined wares with symmetrical, soft, smoky-blue underglaze decorations.

Blue-and-white Arita wares are made of the same material as the Imari type, but the designs are not compartmentalized in the same way, relying instead on ordered floral, bird, or animal subjects. Some of the flatwares, especially the smaller dishes, were decorated entirely using stencils.

KAGA AND SETO

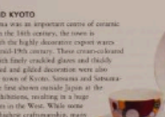
Although Kaga on the island of Honshu was a major centre for stoneware, it produced little porcelain of note until the 19th century. The porcelain from the region around Kaga is known as Kutani ware. There are two basic styles of this: the first uses dark washes of green, purple, yellow, and black; the second, which was made specifically for export to the West, is known as "Ao Kutani". This export ware has a red ground and grisaille decoration showing people in romantic local and riverscapes enjoying the delights of the season; distinctive rose also be heightened with gilding. Another common type of Kutani ware does not use red. Output was dominated by tureens, although decorative bottles and vases were also produced.

By the end of the 19th century there were 404 kilns in Seto in Owari Province, producing mainly export wares. The potters generally appear to have made blue-and-white porcelains, some very close in feeling and design to the Chinese porcelains produced during the reign of Emperor Kangxi (1662–1722). Output consisted of finely painted ornamental vases and tureens, which were sent to Tokyo for decoration.

▲ **"Old Kutani"-style dish**
Japanese potters have always exploited historical forms such as this Ming-style, fluted dish. This is an attempt to re-create the so-called "Old Kutani" style of the 17th century. However, the combination of purple, green, and yellow and it has been made exclusively at Arita, any the reproductions were made at Kaga. (late 19th or early 20th century; w. 30cm/12in; value $)

▼ **Vase from the Fukagawa studio, Imaruta**
Blue-and-white Arita wares are made of the same material as the Imari type, but the designs are not compartmentalized in the same way, relying instead on ordered floral, bird, or animal subjects. Some of the flatwares, especially the smaller dishes, were decorated entirely using stencils.

▶ **Vase by Makuzu Kozan**
The high-relief work clearly that characterizes all this potter's work is evident in the smooth curves and ring motifs of this vase. The piece is decorated in an underglaze pale on a soft palette of sage-green celadon ground which is typical of the colour combinations used by Kozan. The contrasted asymmetry of the underglaze-shaped mark is another notable feature of his work. In addition to the various vase lines, Kozan worked in yellow and blue, he also used overglaze-enamel detailing. Most of Kozan's output bears his characteristic, highly stylized signature in underglaze blue. (c.1900; h 26.5cm/10½in; value $)



SATSUMA AND KYOTO

Although Satsuma was an important centre of ceramic production from the 16th century, the town is synonymous with the highly decorative export wares made from the mid-19th century. These cream-coloured earthenwares with finely crazed and delicately applied enamelled and gilded decoration were also produced in the towns of Kyoto. Satsuma and Satsuma-type wares were first shown outside Japan at the international exhibitions, resulting in a huge demand for them in the West. While some are of the very highest craftsmanship, many are of rather mediocre or poor quality, intended for sale in department stores.

In Satsuma the Seikozan studio, and in Kyoto such potters as Kinkozan IV (1824–84) and Yabu Meizan (1853–1936), made extremely fine painted wares decorated with miniature scenes depicting people carrying out everyday activities like fishing, glazing, or strolling on parkland or along riversides. Landmarks such as Mount Fujiyama were also depicted, together with animals including monkeys, cranes, chrysanthemums, irises, prunus blossoms, and wisteria. Around these panels the ground was embellished with complex patterns of overlapping designs. Wares included *koro* (incense burners), vases, wine or sake ewers, bowls, covered pots, and figures. The most sophisticated wares with the finest-quality decoration appealed to followers of the Aesthetic Movement in Europe and the USA. Most of these wares are clearly signed on the base.

NORITAKE

In 1891 the McKinley Tariff Act passed by the American Congress declared that all Japanese wares imported into the USA should be clearly marked with the word "Nippon" (the Japanese name for Japan). One of the most important factories that produced what were known as "Nippon" wares was the Noritake Co., established in 1904 in Nagoya by Ichiuemon Morimura (b.1875). The company specialized in the production of porcelain wares, at first copying debased Rococo-style European wares decorated with flowers, fruit, foliage, and landscapes in pale pastel tones with gold relief highlights. During the 1920s such well-known designers as the American architect Frank Lloyd Wright (1867–1959) were commissioned to supply designs reflecting the current vogue for Art Deco-style tea, coffee and dinner services. After 1921 the American government decided that the Nippon mark was to be changed to "Japan" or "Made in Japan".

▶ **Part of a tea or coffee service by Noritake**
After World War I the Noritake factory began to employ designers in the Art Deco style. Among leading designers at this time was the American architect Frank Lloyd Wright (b. Nagoya 1867–1959). Wright's designs for Noritake porcelain are very highly sought after today by collectors, especially a tea service. (c.1920; diam. of plate 12.5cm/5in; value $)

KEY FACTS

Arita
- BODY: porcelain
- GLAZE: usually fairly thin with surface pitting
- TYPES: blue-and-white and Imari-style wares
- DECORATION: Imari: busy blue and white

Kaga and Seto
- BODY: porcelain
- DECORATION: Kaga: loosely painted with predominant iron red or grisaille. Seto, mainly delicately drawn natural themes in clear, bright underglaze blue.

Satsuma and Kyoto
- BODY: fine earthenware
- GLAZE: Satsuma: warm, creamy, crackled glaze
- PALETTE: enamelling in bright colours, gilding
- DECORATION: landscapes, people carrying out everyday activities, flowers, animals

Marks
Kyoto: seal mark for Yabu Meizan

Noritake
- BODY: at first a grey Seto body, from the early 1920s a pure white porcelain similar to that made at the French factory of Limoges
- TYPES: good-quality tableware wares of European/American form intended for export

Marks
Mark used on many Noritake Nippon wares (c.1911–1921): "M" in the Maltese cross

See also pages 148–149

Longcase clocks

The weight-driven longcase clock, regulated by a pendulum, was introduced c.1660. The long case may have developed as protection for the pendulum and weights – they were enclosed, which was held with the dial as a hood. Cases were mostly made by cabinet-makers and so reflect the style of contemporary furniture. Longcases are especially linked with British, but fine versions were also made in continental Europe and in the USA, where they are known as "tallcases".

EARLY BRITISH LONGCASES

The earliest British longcases, made from the 1660s mainly in London, had cases of ebony-veneered oak with architectural pediment tops, but walnut-veneered clocks, typically with flat or crested tops and baroque twist columns on the hood, were fashionable toward the end of the 17th century. The square brass dial had a narrow, applied silvered chapter ring, applied spandrels of cherubs' heads, scrolls, or foliage, a roughened or matted brass centre, and heat-treated, durable, blued steel hands; most examples also had a seconds dial. Perhaps the leading clockmaker of this period was Thomas Tompion (1639–1713).

Marquetry decoration was very popular on the best longcases from the 1680s to c.1710. Before the 1690s this usually consisted of panels of birds and flowers, or geometric patterns, or parquetry, on the trunk and base. Later examples are decorated all over with elaborate designs of arabesques, scrolls, flowers, birds, and figures. Another common feature of late 17th-century longcases is the fenestle: a small, oval, glass window in the trunk door, revealing the pendulum. With the fashion for larger rooms in the early 18th century, very tall longcases – up to 2.5m (8ft 2in) in height – were popular. Classical hood columns that were influenced by contemporary architecture replaced Baroque twists. Dials increasingly became larger and c.1715 the arched or break-arch dial was introduced.

Japanned decoration reflected the European interest in Chinese and Japanese art from c.1700 to the 1770s. Japanning was a European version of the costly, time-consuming process of lacquering. Japanning – usually black and gesso but occasionally red, yellow, blue, or cream – was painted all over the case on a layer of gesso; gilt chinoiserie designs were then added to the ground.

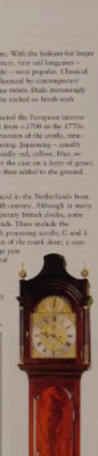
DUTCH LONGCASES

Longcase clocks were produced in the Netherlands from c.1670 to the end of the 18th century. Although in many ways they resemble contemporary British clocks, some features are distinctively Dutch. These include the bonnet base, sometimes with protruding scrolls; G and S scrolls at the top and bottom of the trunk door; a continental fenestle surround; large pine or ball feet; and gilded figural finials. Cases were typically veneered in walnut, with ebony or light-coloured wood stringing or marquetry decoration. Musical work and automata in the dial arch were common features.

PARTS OF THE CASE AND STYLES OF DIAL

Finial
Top or pediment
Fret
Hood
Hood column
Hood door
Concave moulding
Trunk door
Trunk
Box section
Plinth
Skirting
Quarter columns
c.1660
c.1725
c.1750
c.1800

The earliest dials were square and had narrow, sometimes matted-steel, chapter rings. Around 1715–20 the break-arch dial came into general use. The addition of the arch allowed more elements to be displayed, such as the maker's name, a silvered-brass boss, the phases of the moon, or even automata. After c.1800 the minute rings were numbered only every 15.

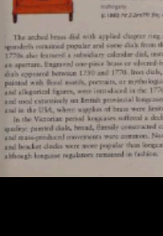


▲ **Longcase by Vanneuden**
The rich, all-over marquetry on the Dutch walnut clock indicates that it was made in the very late 17th or the early 18th century – an earlier piece the marquetry is confined to panels on the trunk and base. The panel has awkward proportions, indicating it has been changed or rebuilt. Swept late 17th or early 18th century; ht 2.4m/95 10in; value $)

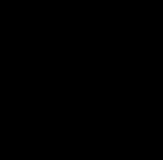
▶ **Longcase by Conyers Dunlop of London**
Such fine mahogany longcases as this elegantly proportioned George III example were produced by London makers from the middle to the end of the 18th century. The panelled base, chapped plinth, and boss stop-fluted, reeded columns are typical features of London mahogany longcases. (c.1790; ht 2.2m/99 5in; value $)

LATER BRITISH AND AMERICAN LONGCASES

In the 18th century high-quality longcase clocks were produced in English cities outside London and in Scotland, especially in Bristol, Oxford, Liverpool, and Edinburgh. From c.1730 the majority of fashionable London makers used mahogany for cases, while oak was popular elsewhere in Britain; in makers in the USA, where the industry was well established on the eastern seaboard, preferred indigenous woods such as maple and cherry, although mahogany was also used. London cases of this period typically feature an elaborate pagoda top, two or three brass ball-and-spire finials, and sometimes quarter columns at the corners of the trunk and base, with decorative brass stop-fluting.



▶ **Tallcase clock**
American tallcase clocks, such as this example made in Philadelphia, can often be identified by the combination of veneers, here figure maple, a local wood, is inlaid with contrasting panels of mahogany. Most American makers also used iron for the dial as an alternative to brass, which was expensive. In the USA the dial of this clock features colourful dial spandrels and a disc showing the phases of the moon. (c.1810; ht 2.4m/79 10in; value $)



▶ **Longcase by Robert Miles of Aberdeen**
Painted dials were used in many British provincial longcase clocks in the 18th century because they were much less expensive than brass dials. Allegorical figures are typical – such as the maidens representing England, Scotland, Wales, and Ireland in the four corners of the dial seen in this early 19th-century clock. While dials first made their appearance in Britain c.1770, the wood that is used in this Scottish longcase is mahogany. (c.1800; ht 2.2m/79 10in; value $)

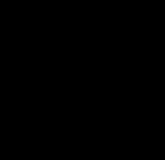
The arched brass dial with applied chapter ring and spandrels remained popular and some dials from the 1770s also featured a subsidiary calendar dial, instead of an aperture. Engraved one-piece brass or silvered-brass dials appeared between 1730 and 1770. Inset dials, painted with floral motifs, portraits, or mythological and allegorical figures, were introduced in the 1770s and used extensively on British provincial longcases and in the USA, where supplies of brass were limited.

In the Victorian period longcases suffered a decline in quality: painted dials, boxed, finely constructed cases, and mass-produced movements were common. Novelty and bracket clocks were more popular than longcases, although longcase regulators remained in fashion.

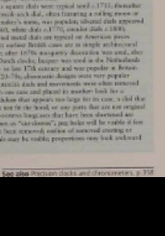
FRENCH LONGCASES

Weight-driven longcases were never made on a large scale in France. More popular at the beginning of the 18th century was the pendule sur socle, a spring-driven bracket clock on a matching tall pedestal or plinth. Cases were made by such leading French cabinet-makers as André-Charles Boulle (1642–1732). Examples by Boulle are typically surmounted by a gilt-bronze figure. In the mid-18th century the best French makers produced a type of longcase which, although not a true regulateur or precision clock, was known as a regulateur. With its outward-curving, bracket trunk, it was very different in style from British longcase clocks. Cases were finely veneered in walnut or rosewood, with rich ormolu mounts and details at mahogany, enamel, tal-pivoted, and silvered.

Production of the pendule sur socle and the regulateur was confined mainly to Paris, but other major centres of clockmaking in the 18th and 19th centuries included the Jura region and the Franche-Comté, the latter renowned for its Comtoise longcases. Most Comtoise clocks featured an elaborate pressed-brass pendulum, visible through a teardrop-shaped, glazed trunk section where the case was at its most elaborate; these pendulums were matched by elaborate pressed-brass dial frames.



▶ **Chinese longcase**
Longcase clocks were very popular in the Victorian and Edwardian periods. This British example was sold from the store that was also used to find the gong could be used. The fretted, extravagant base, is late carving, and Art Nouveau-style Arabic numerals on this mahogany clock are typically Victorian. (c.1900; ht 2.3m/90 6in; value $)



KEY FACTS

- MAKERS: British: ebony-veneered oak was used in 1660s, walnut and silver-wood veneers in 1670s, walnut-veneered cases were used c.1715, mahogany first appeared in 1720s and by c.1730 had largely supplanted walnut; oak remained popular in the provinces in the 18th century. USA: indigenous woods such as cherry and maple gave a distinctive style; some mahogany was also used.
- DIALS: square dials were typical until c.1715; thereafter the break-arch dial, often featuring a strike/silent or the maker's name, was popular; silvered dials appeared c.1760, white dials c.1775, enamel dials c.1830; painted metal dials are typical on American pieces.
- CASES: earliest British cases are in simple architectural style; after 1670s marquetry decoration was used, also on Dutch clocks; longcase was used in the Netherlands early in late 17th century and was popular in Britain c.1720–70s; chinoiserie designs were very popular.
- MOVEMENTS: dials and movements were often removed from one case and placed in another; look for a pendulum that appears too large for its case, a dial that does not fit the hood, or any parts that are not original.
- CONVERSIONS: longcases that have been shortened are known as "sun-dimers"; any holes will be visible if feet have been removed; earlier of removed awning or finials may be visible; proportions may look awkward.

See also Western clocks and chronometers p. 358

MORE BOOKS

i. **A closer look at antiques :** Miller, Judith : Free Download, Borrow, and Streaming : Internet Archive. (2014). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/closerlookatanti00mill/mode/2up

ii. **A collector's guide to antiques** : Free Download, Borrow, and Streaming : Internet Archive. (2023). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/collectorsguidet0000unse_m7q7/mode/2up

iii. **A collector's guide to popular antiques** : Free Download, Borrow, and Streaming : Internet Archive. (2021). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/collectorsguidet0000unse_h4i6/mode/2up

iv. **Antiques, June 1974 : Antiques Magazine** : Free Download, Borrow, and Streaming : Internet Archive. (1974, June). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/antiques-1974-06/mode/2up

v. **Antiques roadshow A-Z of antiques hunting** : Free Download, Borrow, and Streaming : Internet Archive. (2018). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/antiquesroadshow0000unse/mode/2up

vi. **Antiques roadshow primer :** the introductory guide to antiques and collectibles from the most-watched series on PBS : Prisant, Carol, 1938- : Free Download, Borrow, and Streaming : Internet Archive. (2014). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/antiquesroadshow00caro_0/mode/2up

vii. C**are & repair of antiques & collectables** : a step-by-step guide : Miller, Judith : Free Download, Borrow, and Streaming : Internet Archive. (2021). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/carerepairofanti0000mill_x6s7/mode/2up

viii. **Encyclopedia of antiques** : Klein, Rosemary : Free Download, Borrow, and Streaming : Internet Archive. (2014). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/encyclopediaofan00klei/mode/2up

ix. **How to know French antiques :** Costantino, Ruth T : Free Download, Borrow, and Streaming : Internet Archive. (2014). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/howtoknowfrencha00cost/mode/2up

x. **Know your antiques : the illustrated guide** to assessing period furniture : Forrest, Tim : Free Download, Borrow, and Streaming : Internet Archive. (2021). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/knowyourantiques0000forr/mode/2up

xi. **Miller's antiques encyclopedia :** Free Download, Borrow, and Streaming : Internet Archive. (2022). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/millersantiquese0000unse/mode/2up

xii. **Mr. Antiques' basic book of antiques** : Michael, George : Free Download, Borrow, and Streaming : Internet Archive. (2014). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/mrantiquesbasicb00geor/mode/2up

xiii. **Southern antiques : Burroughs, Paul H** : Free Download, Borrow, and Streaming : Internet Archive. (2018). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/southernantiques0000burr/mode/2up

xiv. **The Antiques directory.** Furniture : Free Download, Borrow, and Streaming : Internet Archive. (2021). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/antiquesdirector0000unse_e4o0/mode/2up

xv. **The Antiques Roadshow collectables** : Free Download, Borrow, and Streaming : Internet Archive. (2020). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/antiquesroadshow0000unse_k7a7/mode/2up

xvi. **The Collector's Encyclopedia of Antiques** : Phoebe Phillips : Free Download, Borrow, and Streaming : Internet Archive. (2022). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/collectorsencycl0000phoe/mode/2up

xvii. **World antiques** :: Free Download, Borrow, and Streaming : Internet Archive. (2019). Retrieved October 8, 2024, from Internet Archive website: https://archive.org/details/worldantiques0000unse/mode/2up